

I·R·I·S·H OPERATIC REPERTORY COMPANY

JOHANN STRAUSS · DIE FLEDERMAUS

DIE FLEDERMAUS
THE BAT
Operetta in Three Acts

Music by **Johann Strauss II**
Original Libretto by **Richard Genee** and **Karl Haffner**
Translation, Revision and Additional Dialogue by **Kevin Power**

Die Fledermaus

DIE FLEDERMAUS is generally regarded as Johann Strauss's greatest operetta and ranks among the finest ever written. The tale of Dr. Falke's elaborate and glorious revenge on his friend Eisenstein provided the backdrop for some of the composer's most memorable music - from its magnificent overture to Rosalinde's Czardas and the Champagne song. Composed between late 1873 and early 1874, it was based upon a highly successful French comedy "Le Reveillon" (Supper on Christmas Eve; 1872) written by Henri Meilhac and Ludovic Halevy - librettists of Bizet's "Carmen" and numerous Offenbach operettas. This in turn had been inspired by Roderich Benedix's farce "Das Gefangnis" first performed in Berlin in the 1840's. The French play went through various Viennese hands and eventually came into the possession of Max Steiner director of the Theater an der Wien. Although sceptical regarding the potential of the Viennese version of "Le Reveillon", Steiner acted on the advice of Gustav Lewy, the music publisher and theatre agent. who suggested that the play would provide an ideal libretto for Strauss. Steiner duly commissioned Richard Genee and Karl Haffner to prepare a new adaptation. While Genee and Haffner shared the credits as librettists sources agree that it was Genee who shaped the story of "Die Fledermaus". Working closely with Strauss, Genee not only provided the entire song-texts and dialogue, but frequently assisted Strauss with the elaboration of the score.

There have been conflicting views regarding the initial success of "Die Fledermaus" in Easter 1874. Certainly a mood of depression prevailed in Vienna owing directly to the disastrous stock market crash of May 1873 and a renewed epidemic of cholera. Audiences and critics accustomed to frivolous costumes were taken aback by the contemporary setting and modern dress of the operetta, although the ballroom scene in Act II purposely compensated for this.

Nevertheless, the argument that "Die Fledermaus" was performed only 'sixteen times in succession' is inaccurate and appears to have originated with Strauss's first biographer, Ludwig Eisenberg (1894). The evidence indicates that "Die Fledermaus" was widely acclaimed from the beginning. Among the many first-night tributes the operetta and its composer received, that of Hugo Wittman, critic of 'Neue Freie Presse" is worth recording:

> "..We do not want to praise his operetta to the skies, but rather
> keep our feet firmly on the ground less the man become cocksure".

In July 1874 "Die Fledermaus" triumphed in Berlin and spread rapidly to other German theatres before conquering Europe, America and Australia. In the decades that followed "Die Fledermaus" had its unusual title changed many times - "The Merry Countess", "Night Birds", "Rosalinde", "A Wonderful Night". But it went on to become a worldwide favourite and moneymaker. There have been three ballet versions of the operetta and it remains the most recorded Viennese operetta of the Golden Age.

Jachanthia Santry



Johann Strauss

Johann Strauss the younger was born in Vienna in 1825 , the most eminent member of a musical family that included his father Johann senior, and his brothers Josef and Eduard. The elder Johann was a composer and conductor of international repute and together with Lanner is credited with developing the form of the Viennese waltz - a form which the younger Johann brought to its height. The successful Strauss father actively discouraged any musical talent in his three osns. With the aid of their mother Anna, Johann and his brothers took violin lessons in secret, and when their wayward father finally left the family in 1842, underwent proper musical training. Johann's independent spirit soon made itself felt in Viennese musical circles and his first recorded appearance as a violinist-conductor was at Dommayer's Casino in 1844. When the elder Strauss died in 1849, Johann united his father's band with his own.

In the following decades he established himself as Vienna's foremost waltz composer touring most of Europe and Russia between 1856 and 1886 including a triumphant tour of the U.S. in 1876. Strauss is credited with about 140 polkas and somewhere between 150 and 400 waltzes. His recognition as 'Waltz King' came in 1873, when, like his father he was appointed director of Imperial court balls. In addition to his own compositions, Strauss frequently conducted works by contemporaries such as Tchaikovsky and Wagner in his concerts. In fact he did much to popularise Wagner's works when Vienna was still hostile to the composer of "Tannhauser" and "Lohengrin".

From 1871 Strauss concentrated chiefly on operetta. The influence of Offenbach who had popularised comic opera in Paris was evident in the works of Viennese composers (notably Suppe) from the 1850's. Strauss was allegedly encouraged into the field by Offenbach himself, but it was more likely that he was influenced by his first wife, Jetty Treffz, who had long persuaded him of the financial as well as artistic rewards of composing operetta. Initially, Strauss resisted. Lacking an instinctive dramatic sense (which made him a poor judge of libretti), he failed to see immediately "how his sovereignty in the ballroom might be transferred to the stage". Of Strauss's sixteen operettas, only a handful continue to be performed regularly. With this handful, however, Viennese operetta of the 'Golden Age' reached its finest hour. "Die Fledermaus" (1874), "A Night in Venice" (1883), "The Gipsy Baron" (1885) and "Vienna Blood" (1899) proved that not only did no one write waltzes like Strauss, but not one wrote waltz-operettas like Strauss. In particular, "Die Fledermaus" remains the masterpiece of the genre: immortalising the sparkle, elegance and sophistication of 19th century Imperial Vienna.

Strauss was married three times. First to the singer Jetty Treffz who helped direct his career until her death in 1878, and then to Angelika Dittrich whom he divorced after nine years. Strauss's third wife Adele, for whom he renounced his Austrian citizenship, gave him constant support in his work until his death in 1889. Strauss had no children and on his death leadership of his orchestra passed to his brother Eduard who disbanded it in 1901.

For Your Pleasure
by
Robert Amberson

Donate your kidneys, donate your heart, your lungs, lips or liver! A noble and, the medics assure us, painless thing to do as you will most probably be dead at the time. There are, however, families in this audience whose generosity has surpassed anything ever experienced by the medical profession. These people have donated an entire living person - a loved one, a venerated parent or treasured offspring - not to science but to the stage, to music, to this very performance.

Look around you right now and you will see a number of single parent families or aged, childless couples, all proudly waiting for "Curtain Up" and the fruition of their sacrifice - the pleasure of seeing their loved one on the stage.

Please ignore the lead singers. Male and female alike they are just professionals, the best that money could secure - trained, experienced, dedicated career performers. They rarely, if ever, make mistakes, and know all about stagecraft, spectacle and giving value for money. They can, and will, stand nose to nose, hip to hip, and give of their musical best.

You should, if at all possible, pay no heed to the puff, twang and tintinnabulation from the orchestra pit. It's just another bunch of painfully rehearsed, first class musicians. Each is an expert in his or her own field and the whole is arranged and honed to a fine musical edge by the almost insatiable demands of that perfectionist, their Conductor.

While you're at it, you should also banish all appreciation for the skill, expertise and dedication of the Direction, Set Design, Sound, Lighting and backstage teams. These people have participated in so many first class Opera House productions - musicals, dramas, comedies - that the whole business is second nature to them now. They are therefore worthy of little or no credit for their trojan efforts.

Let's be frank about it, the success of this performance depends not on the tried and tested professionals, but on a bunch of unpaid rank amateurs - those untrained, nervous but determined men and women, Altos, Sopranos, Tenors and Basses - who make up the body of the Chorus. They are the ones who will make or break the show.

You will see them tonight painted up and dressed in their finery, playing their respective roles without an obvious care in the world. Some, at the discretion of their distracted choreographer, may even attempt a dance, a curtesy, a bow or other such mindboggling feat of entertainment. For goodness sake don't applaud them, as this is almost guaranteed to bring on contagious fainting fits or secret attacks of nervous incontinence.

You must not look upon our Chorus as marionettes, or even Strauss groupies. They are real live flesh and blood people, men and women with permanent homes waiting for them, families in need of minding, social obligations to meet. They come to you tonight complete with certificates of origin, guarantess of cleanliness and possibly criminal records. We haven't advertised it, but only the recent Christian charity and musical appreciation of some of our out of town Boys in Blue saved the leading lights of our chorus from being legally recast in the roles of Public House "Found-Ons". "The shame of it darling. Imagine if it got into De Paper - What would John think of us?"

Tonight's three-act performance could, with stringent editing, have been presented as an uncomplicated one-act plot, but by the time Our Johann was finished, it was brilliantly beyond the average understanding but possibly in need of censorship.

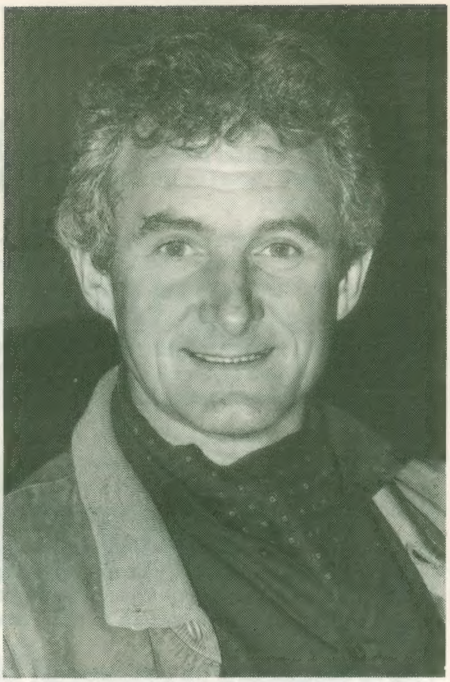
Lust, lies, human misery, deception, drunkeness, character assassination, theft and revenge. Be warned my friend, the very basest of human emotions will be openly displayed for your entertainment this evening. If you are of a sensitive disposition and feel that you run the risk of being overcome by this musical feast, now is the time to act. We regret that refunds cannot be considered as they totally confuse our accountants.

As for the rest of us theatrical stalwarts, Ladies and Gentlemen - for your pleasure - the Irish Operatic Repertory Company presents "Die Fledermaus" by Johann Strauss.

Music, maestro, please.

Robert Amberson





DONAL O'CALLAGHAN played percussion for many years with the Cork Youth Orchestra and the Irish Youth Orchestra, taking tuition from Joachim Weiland at the Royal Irish Academy of Music. He studied trumpet at the Cork School of Music with William McCarthy and later with Joszef Csibi of the RTE Symphony Orchestra. He received the B.Mus. and M.A. Degrees at UCC with first class honours, winning a University prize for distinction and spent a year studying at Copenhagen University, while continuing his trumpet studies at the Royal Danish Conservatory.

On his return, Donal taught in the Music Department of UCC and played as Deputy Percussionist with the UCC Symphony Orchestra. At this time he directed several choirs, among them Madrigal '75 which won the highest acclaim both in Ireland and on the Continent.

He studied conducting with Janos Fürst for four years and in 1985 went to Berlin where he conducted Spanischer Chor Skt Afra, sang tenor with the Berlin Philharmonic Chorus and saw 60 different productions at Deutsche Oper, returning to Cork with renewed interest in the operatic field. Donal is now Musical Director of the Irish Operatic Repertory Company and has been awarded the Fleischmann prize for his contribution to music in Cork.

JOHN O'FLYNN (baritone), nephew of the late Fr. O'Flynn of 'Loft' fame, developed his love of theatre in Cork. 'Mark Anthony', the 'King' in 'Hamlet', 'Bassanio', among others, led him to the professional life, which he began in the 'Abbey'.

Later, he moved to London and appeared altogether in some 70 productions on stage, radio and TV. Musicals, cabaret, old time music hall and pantomime brought him all over England, to Canada and in Russian and English liners, to the Mediterranean, North Africa and the Caribbean.

Deciding to concentrate on opera, he went to Rome where he studied with Paolo Silveri at the Conservatorio di Santa Cecilia.

It was there that he auditioned for 'some people from Ireland' — who turned out to be the Dublin Grand Opera representatives; a strange coincidence which brought about his operatic debut in his native land.

Since then, he has performed in Germany, Italy, England, and repeatedly in Wexford and in every season of the Cork City Opera Festival.

His performances have included numerous concerts, oratorios, regular radio broadcasts and the RTE programme 'John O'Flynn Narrates'. Commercial records and tapes: 'Cork 800', 'In Happy Moments', 'Old Time Music Hall', and the original recording of 'La Straniera' by Bellini. John O'Flynn studies with 'Lorenzo Medea' in London.

The Irish Operatic Repertory Company

The Irish Operatic Repertory Company is now celebrating it's first anniversary. Founded in September, 1987 by John O'Flynn the I.O.R.C.'s main objectives are; to establish Ireland's first permanent Operatic Theatre; to provide training and stage experience for young Irish singers and to develop and encourage new and young audiences throughout Ireland.

In October of last Donal O'Callaghan became a director of the Company and Musical Director. Since than the I.O.R.C. has achieved extraordinary success in the production of "The Merry Widow", "The Gipsy Baron", the publication of the now indispensable 'Cork Arts Diary', and under the good auspices of FAS, the formation of their own production department dealing in sets, costumes, lighting and many theatrical and ancillary activities and the establishment of an academy for young singers.

The centre of all this activity is at the I.O.R.C.'s offices 4, Belgrave Avenue, Wellington Road, Cork, where one can contact Jenny Barry (Administrator), Jachanthia Santry (Research and Cork Arts Diary), Eithne O'Connor (Secretary), Donal O'Callaghan and John O'Flynn.

Chorus

The foundation on which the I.O.R.C. is built is the Chorus. Formed by the amalgamation of the Cork Grand Opera Singers, the Cork Operatic Society and a group of singers from Blarney, this chorus is now 80 strong for "Die Fledermaus", and in it's totality numbers in excess of one hundred.

One of the most encouraging and exciting aspects is the number of young people who have recently joined. Dedicated and enthusiastic, many members give selflessly of their time and energy to the company and raise essential funds for the I.O.R.C.

Orchestra

The I.O.R.C. is proud of its 34 strong professional Orchestra, under the leadership of Ms. Una Kindlon.

The conductor will of course be Donal O'Callaghan.



VIRGINIA KERR. Now regarded as one of Ireland's finest young sopranos, Virginia Kerr started singing at the Royal Irish Academy of Music in Dublin. Having won all major awards available in Ireland and upon gaining a scholarship to the Guildhall School of Music and Drama, she went to London to continue her studies and subsequently qualified after three years with both a teacher's and performer's diploma.

Virginia is in great demand as a recitalist, in oratorio and in opera and her appearances abroad have brought her to several countries including Spain, Hungary, Italy and the United Kingdom. She is a frequent broadcaster on Irish radio and television and also B.B.C. Radio 3 and Radio Ulster and has been a featured soloist with both the R.T.E. Symphony and Concert Orchestras. Opera appearances include major roles with the Dublin Grand Opera Society, Irish National Opera, Opera Theatre Company, Birmingham Touring Opera and Scottish Opera.

In the Light Opera field, Virginia has performed regularly with the Glasnevin Musical Society singing the title role in their production of Lehar's "The Merry Widow" and more recently the role of Rosalinde in their National Concert Hall production of Strauss "Die Fledermaus".



DAVID HILLMAN. David Hillman was born in London and studied at the Royal College of Music and at the London Opera School with Joan Cross.

David made his operatic debut with the Welsh National Opera. He has sung regularly with Sadler's Wells/English National Opera, and he has been a regular guest with the Scottish Opera. He has also sung with the Royal Opera, Opera North, Dublin Grand Opera, at the Wexford Festival and at the Adelina Patti Theatre, Craig-Y-Nos. David has made frequent appearances on the Continent and also in the United States of America, South Africa, Hong Kong and Bangkok.

David broadcasts regularly both in the U.K. and abroad and has made many television appearances and video recordings.

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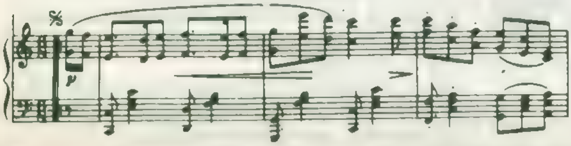
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DEIRDRE COOLING-NOLAN.
Deirdre Cooling-Nolan began studying singing at the Dublin College of Music. She now studies with Sister Peter Cronin in Ireland and Doctor Gustav Sacheu in London. She also works constantly with Ms. Jeannie Reddin, who is her coach and repetiteur.

Deirdre Cooling-Nolan has considerable experience in the fields of Oratorio, Opera and recital work. She has sung all over Ireland with all the major Irish choral societies. In 1984 she made a very successful operatic debut with the Dublin Grand Opera Society in "La Gioconda" and in subsequent seasons in "The Barber of Seville", "Der Rosenkavalier", "Madam Butterfly" and most recently appeared as 'Maddalena' in "Rigoletto".
Deirdre has also performed most of the Gilbert & Sullivan alto and mezzo solos and has also appeared in "The Gipsy Baron", "Die Fledermaus", and "Cavalleria Rusticana".

She is also becoming increasingly involved in 20th century music. She was the alto soloist in the Premier of Jerome de Bromhead's "Hy Brazil" and Bergman's "Sweep Cantata" in the first ever performance. She received critical acclaim for her performances in the modern operas, Walton's "The Bear" and "The Martyrdom of St. Magnus" by Peter Maxwell Davis. She is a regular broadcaster on R.T.E., her most recent recording being as alto soloist in R.T.E.'s "Millenium Messiah". She has also recently recorded for B.B.C. Northern Ireland.



ALAN WATT. Alan Watt was born in Aberdeen and studied at the Royal Scottish Academy of Music and Drama in Glasgow. He has sung principal roles in nearly all the major opera houses in Britain, including 'Figaro' in "The Marriage of Figaro" with English National Opera at The London Coliseum, 'Morbio' in "Die Schweigsame Frau" at Glyndebourne as well as 'Figaro', 'Guglielmo' and 'Marcello' and 'Albert' with Scottish Opera, 'Morales' and 'Marullo' at the Royal Opera House, Covent Garden, as well as appearing in festivals throughout the country including Aldeburgh, Buxton and Wexford. With Kent Opera his roles have included 'Figaro', 'Papageno', "Don Alfonso', 'Mr Peachum' in "The Beggars Opera".

Work abroad included 'Figaro' and 'Guglielmo' at Le Grand Theatre de Tours in France, 'Dr. Malastesta' in "Don Pasquale" in Brussels for Belgian Television. In 1983 he made his Italian debut at La Fenice in Venice singing 'Guglielmo' and returned there in 1985 in the same role.

More recently, foreign work has taken him to Vienna where he sang 'Figaro' at the Theater an der Wien, and Basle where he sang 'Captain Balstrode' in Britten's "Peter Grimes". He also recently perfomed the role of 'Belcore' in Donizetti's "L'Elisir d'Amore" with the Dublin Grand Opera Society in Eire.

ACKNOWLEDGEMENTS

The Irish Operatic Repertory Company wishes to express heartfelt thanks to the following, for their Financial and Practical help and encouraging support.

To these, we say "Thank you" for "Die Fledermaus".

Mr. John Rose, Country Club Hotel
Jury's Hotel
Fitzpatricks Silversprings Hotel
Metropole Hotel
Ryanair
Waterford Glass
Cork Swansea Ferries
Iarnrod Eireann
Mr. John Murphy, Signwrite
Cork Scene
Cork Multi-Channel
Mr. Declan Ryan, Arbutus Lodge Hotel
O'Flynn's Restaurant, Market Parade
Beamish & Crawford
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The Cork Examiner
Cork Local radio
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Gilbeys Irl. Ltd.
De Lacy House
Ambassador Restaurant
Huguenot Restaurant
Sables Restaurant
Tatler Jack Restaurant
Noreen Deasy, Apple Computers
Ivan Pilkington and his crew at "The Palace"
Salon 33

And thanks also to all those whose names do not appear here, whose combined work, assistance and encouragement have helped to make this production possible.

This production is set in the 19th century.
Synopsis of Scenes.

Act I - The Home of Rosalinde and Eisenstein
Act II - Prince Orlofsky's Villa
Act III - The Jail

DIE FLEDERMAUS (The Bat)

ACT I
Rosalinde is embarrassed (but flattered) by her former admirer, Alfred, who is singing outside her window. Before she can tell him to leave, her maid Adele enters and begs to have the evening off so she can visit her sick aunt. Adele has actually been invited by her sister Ida to a party at Prince Orlofsky's villa. Rosalinde refuses Adele's request since her husband Eisenstein is due to begin a 5 day jail sentence. Adele leaves crying and Rosalinde is suddenly confronted by Alfred, who having managed to get in, now begins to make advances to her. Fearing her husband's return, Rosalinde promises Alfred that he can return later when Eisenstein goes to jail. She tells the surprised Adele that she may have the evening free. Eisenstein now enters with his stuttering lawyer, Blind, who has managed to get Eisenstein's sentence increased. When Rosalinde and Adele go and prepare for his departure, Eisenstein's old friend Dr. Falke arrives. He slyly persuades Eisenstein to go with him to a party at the Orlofsky villa before he goes to prison. Tempted by the promise of champagne and beautiful women, Eisenstein agrees and orders his best suit and pocket watch - telling the confused Rosalinde that he will go straight to prison in style. When Falke and Eisenstein leave, Alfred reappears and dons Eisenstein's dressing gown. Franke, the prison governor now enters to arrest Eisenstein. Rosalinde is too embarrassed to deny that Alfred really is her husband and Alfred is taken away to jail.

ACT II
Adele enters the glittering gathering at the Orlofsky residence where she meets her astonished sister Ida. Ida insists that she did not send Adele an invitation. Dr. Falke and the playboy Prince Orlofsky watch the scene with considerable amusement. It transpires that Falke has planned a scheme called "The Bat's Revenge" for Orlofsky's pleasure, whereby Eisenstein, Rosalinde, Adele and Franke are invited to the party - each unaware that the others will attend. As none of these are supposed to be at the party, they all assume a false identity. Adele poses as an actress, Eisenstein as the "Marquis Renard", Franke as "Chevalier Chargrin" and Rosalinde as a masked Hungarian countess. Adele flirts outrageously with Frank, Eisenstein is immediately attracted to the disguised Rosalinde and sets about wooing her with his pocket-watch. However, Rosalinde cleverly succeeds in extricating the watch and refuses to return it. Falke now amuses Orlofsky further by persuading Eisenstein to recount (ironically) to all, the trick he played on him so many years before. After a fancy dress ball, Eisenstein had placed the drunken Falke (who was dressed as a bat) under a tree. The next day Falke had to walk the crowded streets in his costume - earning forever the nickname of "The Bat". In the laughter that closes this scene, Orlofsky commands that all should toast "the King of all wines" - CHAMPAGNE !

ACT III
It is morning. The wrongly imprisoned Alfred continues to sing despite the complaints of the drunken jailer Frosch. Adele and Ida enter to see the highly embarrassed Franke. Adele confesses that she really is a maid and coyly persuades Frank to pay for her training as an actress. Before Franke can answer Eisenstein arrives to begin his sentence. Refusing to believe his true identity, Franke argues that he already has a prisoner, Herr Eisenstein, whom he arrested in the company of his wife the night before. Rosalinde and Blind now appear - to the delight of Alfred who wants to be freed. Eisenstein angrily reproaches Rosalinde about Alfred. In reply she produces the watch and the deception is revealed. Falke now enters to witness the success of the "Bat's Revenge". All are reconciled by the discovery of the real culprit - CHAMPAGNE.

DIE FLEDERMAUS
Musical Numbers

No. ACT I

OVERTURE

1. 'Darling Dove, That Flew Away' (Alfred).
2. 'Ah, My Mistress Has Said No' (Adele and Rosalinde).
3. 'No One But An Awful Lawyer' (Eisenstein, Rosalinde, Blind).
4. 'Come With Me To The Ball' (Falke, Eisenstein).
5. 'So I Must Say Farewell Dear' (Rosalinde, Eisenstein, Adele).
6. FINALE, 'Drink, My Darling Come What May' (Adele, Rosalinde, Franke).
   'My Friend, How Shocking It Would Be" (Rosalinde, Alfred, Franke).
   'No, No, My Mind Is Quite At Ease' (Franke, Rosalinde, Alfred).

ACT II

7. Entr'acte: 'What A Joy To Be Here' (Chorus).
8. 'I Love To Invite My Guests To Dine' (Orlofsky).
9. 'My Friends, Do Pay Attention' (Chorus and Ensemble).
10. 'What A Manner, She's So Gracious' (Eisenstein, Rosalinde).
11. 'Songs Of My Homeland' (Rosalinde).
12. FINALE, 'The Sparkling Wine Is Flowing' (Chorus and Ensemble).

ACT III

13. ENTR'ACTE.
14. MELODRAMA (Franke).
15. 'Ever Since I Was A Baby' (Adele).
16. 'I Feel A Suspicion' (Rosalinde, Alfred, Eisenstein).
17. FINALE, 'O Fledermaus, Your Game Is Won!' (Chorus and Ensemble).

Directed & Choreographed by .... DAVID GORDON
Co-Director .... JOHN O'FLYNN
Musical Director .... DONAL O'CALLAGHAN M.A., B.Mus.
Assistant Director & Choreographer .... EILEEN CROSBIE
Administrator .... JENNY BARRY
Research .... JACHANTHIA SANTRY
Costumes & Decor Designed by .... PATRICK MURRAY
Stage Manager .... JIM NEWMAN
I.O.R.C Production Manager .... PATRICK SHINE
Costumes by .... FRANCES BARRY & TRINA KIRWAN
Wardrobe Mistress .... ANGELA O'BRIEN
Wardrobe .... FRANCES BARRY, ROSE MOORE, INA O'NEILL
Fundraisers .... EDDIE MALONE, BOB BARRY, BREDA CLIFFORD, JUNE LUCEY
Chorus Master .... DONAL O'CALLAGHAN M.A., B.Mus.
Assistant Chorus Master .... JOHN BROWN
Chorus Vocal Training .... PAULA RYAN
Repetiteurs .... GERRY McCONNELL, ANNABEL ADAMS, PATRICK ZUK
P.R .... JENNY BARRY
Front of House .... BREDA CLIFFORD, EDDIE MALONE, BOB BARRY, JENNY BARRY
Programme .... HELEN KELLEHER, JENNY BARRY
Props .... KAY DUNNE
Prompters .... JACHANTHIA SANTRY, EITHNE O'CONNOR
Photographer .... KEVIN McLOUGHLIN

ORCHESTRA

Leader: Una Kindlon

1st Violins .... UNA KINDLON (Leader), FRANCES HORGAN, MARY BOLLARD, COLLETTE O'BRIEN, SEAMUS CONROY, EILEEN MURPHY
2nd Violins .... CORNELIA ZANIDACHE, EITHNE WILLIS MARY O'REILLY, SIOBHAN O'SHEA
Violas .... CONSTANTIN ZANIDACHE, JOHN KELLY, EILEEN O'CALLAGHAN
Cellos .... GERARD KELLY, JOAN SCANNELL, CAROL O'CONNOR
Double Bass .... CONOR O'CEALLACHAIN
Flutes .... EIBHLIN GRANT-KELLY
Oboes .... RUBY ASHLEY, CORAL O'SULLIVAN
Clarinets .... MICHAEL LYNCH, PATRICK O'KEEFFE
Bassoons .... ROSS MURPHY, BERNARD CASEY
Horns .... JENNIFER CLARK, DECLAN McCARTHY
Trumpets .... MARK O'KEEFFE, CARBRY O'SULLIVAN
Trombone .... PAT KENNEDY, LIAM NOLAN
Bass Trombone .... MICHAEL O'CALLAGHAN
Percussion .... PAUL McDONNELL

DIE FLEDERMAUS

CAST LIST

Rosalinde .... VIRGINIA KERR
Gabriel Von Eisenstein .... DAVID HILLMAN
Adele (Rosalinde's maid) .... YVONNE BRENNAN
Dr. Falke (Eisenstein's friend) .... ALAN WATT
Orlofsky (Young Russian prince) .... DEIRDRE COOLING-NOLAN
Alfred (Rosalinde's former suitor) .... PETER KERR
Franke (Governor of the jail) .... MARTIN DEMPSEY
Blind (Eisenstein's lawyer) .... NOEL MURPHY
Frosch (Jailer) .... JAMES N. HEALY
Ida (Adele's sister) .... MARY MULCAHY
Melanie .... CARA O'SULLIVAN
Faustine .... MAJELLA CULLAGH
Ivan .... LAURENCE CORBETT
Ali Bey .... MARK PINFIELD

DANCERS

PIETER-PAUL BLOK, KATHERINE LEWIS, UNA CROSBIE

FLUNKEYS

PATRICK SHINE, STEPHEN WEST

SCENES

Act 1: The Home of Rosalinde and Eisenstein
Act II: Prince Orlofsky's Villa
Act III: The Jail

CORK OPERA HOUSE

GENERAL MANAGER — DICK HILL

Production Manager .... BRENDAN GALVIN

Stage Lighting .... PADDY O'LEARY

The Irish Operatic Repertory Company

Chorus Master ....DONAL O'CALLAGHAN M.A., B.Mus.

Assistant Chorus Master ....JOHN BROWN

Chorus Vocal Training ....PAULA RYAN

Repetiteurs..............................GERRY McCONNELL, ANNABEL ADAMS, PATRICK ZUK

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Richard Moynihan
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Paul Brady
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PROTECTORS, FRIENDS AND PATRONS

Without the support of Protectors, Friends and Patrons (listed on page 47) it would be hard to envisage a future for the I.O.R.C. Without any major sponsor the above are therefore a mainstay in our existence to whom we are deeply grateful. Should you wish to join these ranks of honour, please turn to page 49.

HOTELS & BUSINESSES

Hotels and businesses continue to give unstintingly of their time and support. Every request from the company was considered with the utmost attention and courtesy and wherever possible encouragement and support is given.

Ryanair and the hotels listed on page 21 directly facilitate the employment of such high calibre artists for which the I.O.R.C. has now become renowned.

COSTUMES

One of the objectives of the I.O.R.C. was to stop an endless flow of money going abroad for work which could be done in Ireland. We are pleased to say that all costumes for this production have been made in Cork by Mrs. Frances Barry. This is the beginning of the costume department of the 'New I.O.R.C. Production Service', (see below).

CORK ARTS DIARY

September saw the launch of the Cork Arts Diary, compiled and published by the I.O.R.C. This monthly 'what's on' diary is a free and comprehensive list of events in the city. It is available at all theatres, shops, hotels, Bord Failte and many restaurants. The diary provides all theatrical groups with the opportunity of reaching audiences without incurring advertising costs.

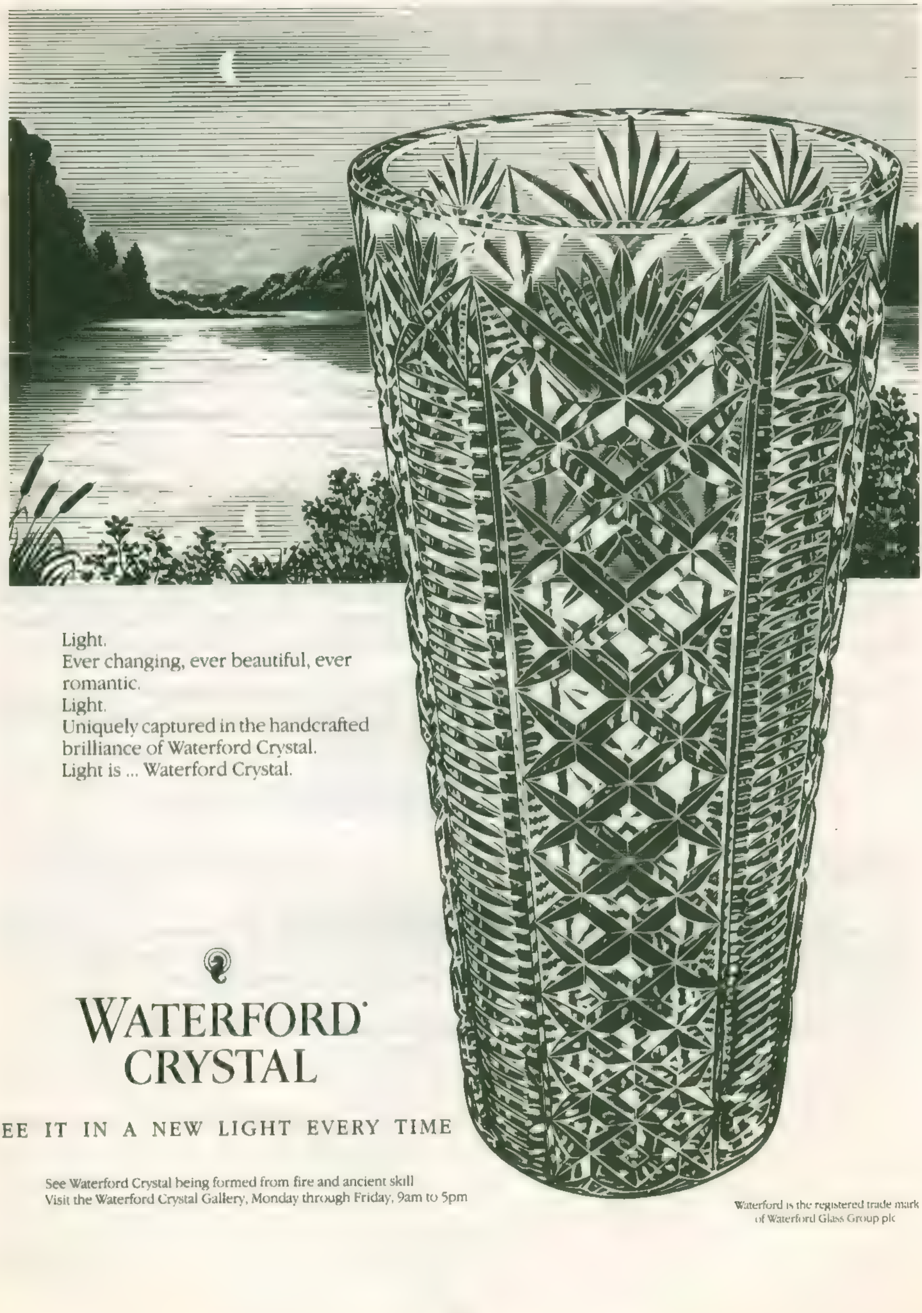
With a monthly distribution of 10,000, it provides exclusive advertising space for any one sponsor. Interested persons should contact the I.O.R.C. at 4, Belgrave Avenue, Wellington Road, Cork, or telephone 506133.

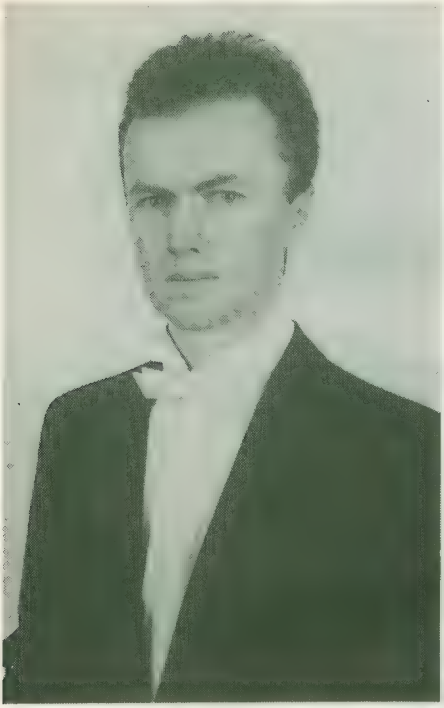
NEW I.O.R.C. ENTERPRISE

We are very pleased to announce the formation of the new 'I.O.R.C. THEATRICAL PRODUCTION SERVICE'.

The establishment of our own set building workshop through the generosity of the Cork Corporation and FAS offers a service not only to the I.O.R.C. but to all theatrical groups in Ireland. Wardrobe and lighting services are also available to interested parties.

Further details can be obtained from our Production Manager, Mr. Patrick Shine.





DONAL O'CALLAGHAN. Donal O'Callaghan played percussion for many years with the Cork Youth Orchestra and the Irish Youth Orchestra, taking tuition from Joachim Weiland at the Royal Irish Academy of Music. He studied trumpet at the Cork School of Music with William McCarthy and later with Josef Csibi of the R.T.E. Symphony Orchestra. He received the B.Mus. and M.A. degrees at U.C.C. with first class honours, winning a University prize for distinction and spent a year studying at Copenhagen University, while continuing his trumpet studies at the Royal Danish Conservatory.

On his return, Donal taught in the Music Department of U.C.C. and played as Deputy Percussionist with The U.C.C. Symphony Orchestra. At this time he directed several choirs, among them Madrigal '75 which won the highest acclaim both in Ireland and on the Continent.

He studied conducting with Janos Furst for four years and in 1985 went to Berlin where he conducted Spanischer Chor Skt Afra, sang tenor with the Berlin Philharmonic Chorus and saw 60 different productions at Deutsche Oper, returning to Cork with renewed interest in the operatic field. He was awarded the 1987 Fleischmann Prize for his contribution to music in Ireland. He is musical director of the Irish Operatic Repertory Company.



UNA KINDLON. Una Kindlon is the Senior Violin Teacher at the Cork School of Music. She is also a much sought after orchestral leader.

Una trained in the College of Music in Dublin and Limerick. She played with The R.T.E. Symphony Orchestra for 6 years. She spent some time with the Durban Symphony Orchestra, travelling extensively throughhout Europe and South Africa.

Una also plays chamber music and in recent years she formed a duo with John C. Murphy Director of the Cork School of Music, giving numerous recitals in Munster.

She has earned a reputation since coming to Cork as a first rate teacher. Una's pupils consistently win prizes at Feiseanna throughout the country.

Una led the I.O.R.C. Orchestra for the "Gipsy Baron".



YVONNE BRENNAN. As a child and young teenager Yvonne won Feiseanna, performed in many shows and made numerous Radio and T.V. broadcasts. At the age of sixteen years she performed the Soprano Solo in Schubert's Mass in G, with the R.T.E. Concert Orchestra.

Following this she completed her first coast to coast U.S. tour where she gained the distinction of being the youngest soloist ever to appear at the famed Carnegie hall. Along with touring and performing in the U.S. Yvonne completed 6 seasons as leading soprano with Jury's Irish cabaret.

In recent years Yvonne has appeared as guest soprano with leading musical societies throughout Ireland in Operettas and Musical Comedies including 'The Gondoliers', 'The Gipsy Baron', 'Die Fledermaus','The Mikado', 'Orpheus in the Underworld'. She also appeared in Noel Pearson's production of 'H.M.S. Pinafore' at the Gaeity Theatre, Dublin which was also recorded for Television. Yvonne has given many performances at the National Concert Hall among them a recital in the John Field Room in February '86.

Yvonne has also been a regular participant in the Bernadette Greevy Masterclasses at the N.C.H. Her T.V. broadcasts include appearances on "Evening Extra", the "Late Late Show" and her recent performance in the T.V. Opera "Riders to the Sea". Yvonne played Princess Saffi in the I.O.R.C.'s production of 'The Gipsy Baron'.



PETER KERR. Peter Kerr began his musical career as a boy chorister in St. Patrick's Cathedral, under the direction of Dr. George Hewson. He later studied singing with Frank Cowle in Dublin and Rudolf Pierney in London.

Peter is Ireland's leading oratorio and song recital tenor, appearing with choral groups throughout the country.

He broadcasts regularly on R.T.E. radio and frequently appears as guest with the R.T.E, Orchestras.

He made his debut in June 1984 singing in Count John McCormack's Centenary Concert at the Queen Elizabeth Hall.

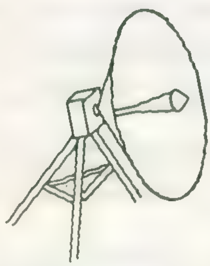
During 1986, Peter widened his operatic experience by playing 'Camille' in Lehar's 'The Merry Widow' and 'Peter Quint' in the highly acclaimed production of Britten's 'The Turn of the Screw' by the Opera Theatre Company

Engagements in 1987 have included fine performances of Britten's 'Serenade', Bach's 'St. John Passion', Puccini's 'Messa di Gloria', and Beethoven's 'Choral Symphony'.

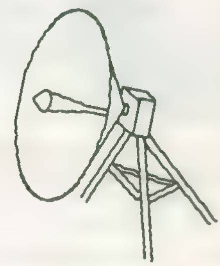
His solo recital and performance of Medelssohn's 'Hymn of Praise' in the North Kensington Music Festival in London, led to offers of further work in England for 1988.

Peter played the part of 'Camille' in the I.O.R.C.'s production of 'The Merry Widow'.

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MARTIN DEMPSEY. To list Martin's career in singing in detail would take up a lot of space in our programme. Study started in 1941 with Sydney Russell, Opera Director and Buffo Tenor and Shakespearean actor. He took all the Feis Ceoil awards in 1947/48.

He played many roles with the Dublin Operatic Society, and later with its off-shoot, the Dublin Grand Opera Society. He sang "Messiah" with Our Lady's Choral Society. He broadcast and recorded Beethoven's "Ninth Symphony" and "Fidelio" with the R.T.E. Symphony Orchestra.

He co-founded the Irish National Opera, played 'Figaro' in "The Marriage of Figaro", and 'Colline' in "La Boheme". He also directed these two operas all over the Country. In the past few years he has adapted "Maritana" and "The Lily of Killarney" and he directed and sang in both. He directed and sang in "La Boheme" in Irish in An Taibhdhearc in Galway.

He has recently sung Schumann's "Dichterliebe" in Dublin.

He appeared recently in the Opera House in Cork in a memorable portrayal of the Parish Priest (Fr. Daly) in "A Crucial Week" with the Abbey Theatre.



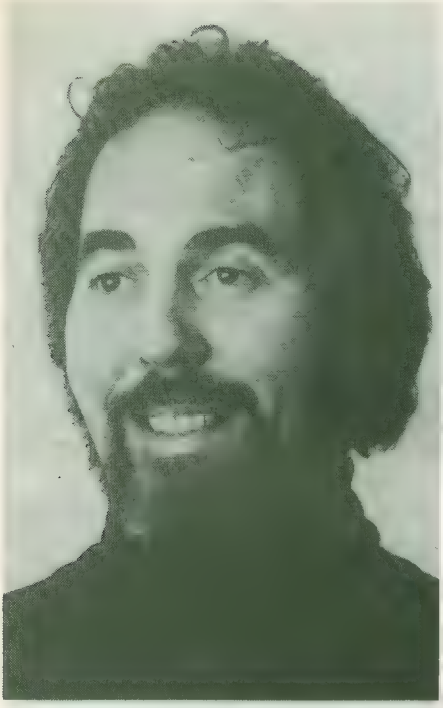
JAMES N. HEALY. James Anthony Nagle Healy was born in Cork City and during his sixty years as an actor has returned there to promote and create good theatre in Ireland.

In the late 1950's, while he was director of the Southern Theatre Group in Cork, he became aware of John B. Keane's work. In the years that followed James N. Healy has produced, directed and acted in the majority of Keane's most successful works, including "The Field", "The Grazy Wall", and "Moll".

Mr. Healy has a fond affection for musicals and has received critical acclaim for his portrayals of Tevye in "Fiddler on the Roof", Fagin in "Oliver", and the 'King' in "The King and I". A Gilbert and Sullivan devotee, he not only founded the "G & S Society" in Cork, but he has appeared in practically all leading roles in their works.

Mr. Healy's versatility is again evident in his written and recorded works "Love Songs of the Irish" and "Percy French and his Songs".

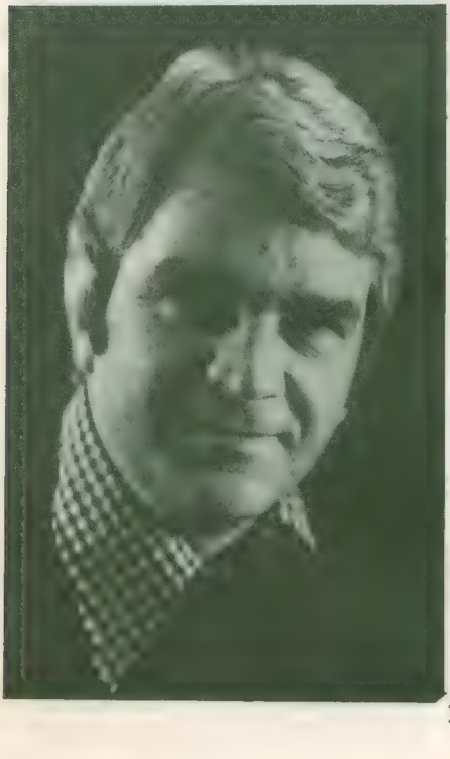
For some years he performed a daily radio show on Radio Telefis Eireann, for which he received a radio award for "The Hiker". He has performed on British, German and Irish television (including the popular series "The Riordans") and recently completed a three-part series for the B.B.C. with Hannah Gordon, star of "Upstairs, Downstairs".



DAVID GORDON. David Gordon , born in Belfast, studied piano and singing at the Royal School of Church Music, and sang at the coronation of Queen Elizabeth II. When David's voice broke he took up dancing. He won a scholarship to study at the Royal Ballet in London, studying for three years. He then joined the Royal Ballet where he worked through Corps de Ballet to soloist and eventually to Assistant Ballet master. During this time he toured Europe, Japan, Egypt and America, working with some of the world's greatest ballet dancers including Nureyev and Fonteyn.

David returned to Ireland in 1972 to assist Dr. Joan Denise Moriarty in establishing the Irish National Ballet where he has been Ballet Master for the last 15 years taking in extensive tours of Ireland, Yugoslavia and America. He has produced and choreographed many shows in Cork including box office hits, 'The Boyfriend', 'The Boys of Syracuse' and 'Hair'. He has choreographed 'Cinderella' for Cork Ballet Company and several works for Irish National Ballet. For the past several years has choreographed the pantomime in Cork Opera House. He has also produced for T.V. in the North and South of Ireland, as well as some amazing fashion shows.

More recently David directed and choreographed the biggest box office hit in Cork in recent years 'The Merry Widow'. He also directed and choreographed the I.O.R.C.'s production of "The Gipsy Baron".



PATRICK MURRAY. Patrick Murray (Designer), who is from Cork, studied at the National College of Art, and later in London.

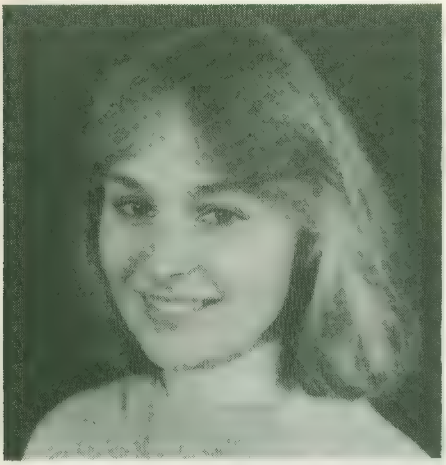
He has been associated with Dr. Joan Denise Moriarty for over twenty years, during which time he has designed scenery and costumes for almost all her productions.

In addition to the Ballet, he has worked with the Wexford Opera Festival, the Dublin Grand Opera Society and the Arts Council of Northern Ireland.

His sets have been seen at Dublin's Abbey Theatre, also in London, and in the USA.

He was appointed designer for the Rosc exhibitions in 1972, 1976 and again in 1980.

In 1983, he became one of the founder members of Cork City Opera.



MARY MULCAHY. Mary Mulcahy was a Singer/Harpist at Knappogue and Bunratty Castles, Co. Clare, and she played leading roles in the U.C.C. Dramatic Society's production of "The Possibilities" and "No End of Blame".

Mary, who was recently appointed Musical Director of the Fermoy Musical Society, won many awards at Feis Maitiu. She has appeared at the Ivernia Theatre, Granary Theatre and toured France in a Language Educational Programme with Graffiti Theatre Company.

This is her first principal role on the Cork Opera House stage.



NOEL MURPHY. An entertainer, currently playing with Shannon Castle. He has toured extensively with them for the past seven years both in mainland Europe and the U.S.A.

Formerly a member of the R.T.E. players, Noel's last appearance at the Cork Opera House was with that company's acclaimed production of Feydeau's "Sauce For The Goose". A Corkonian, he has established himself with the Everyman Theatre, Cork Shakespearean, Collins Musical Society and the Cork Operatic Society.

Moving to Dublin he was a guest in the Ivor Novello role in the "Dancing Years" at the Gaiety. He also played in several seasons with the late Jack Cruise at the Olympia.

Prior to moving to the west, where he now resides, he was a guest with Frank Patterson and Eily O'Grady and the Clann Gael Singers in a coast to coast U.S.A. and Canadian Tour.

Noel makes the occasional sortie from the "Castle Walls" to make guest appearances in Waterford's Theatre Royal - most recent roles 'Danilo' in "The Merry Widow", 'Billy Biggello' in "Carousel".

Noel Murphy appears by kind permission of Shannon Castle Entertainers.



CARA O'SULLIVAN. Cara O'Sullivan is a pupil of Robert Beare at the Cork School of Music. She has been a prize winner at Feis Maitiu and Feis Ceoil.

Cara's recent performances include the lead role in the Fermoy Choral Society's production of "The Merry Widow". She opened the season of lunchtime concerts at the Triskel Arts Centre, and is looking forward to commencing studies in London in the New Year.



Johann Strauss II
caricatured in the year 1885

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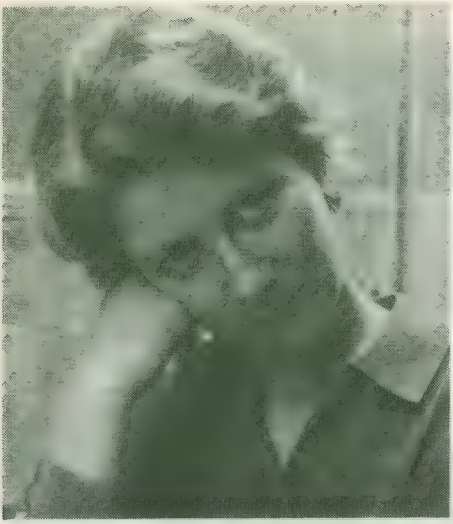
Artistic Advisor: Patrick Murray

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EILEEN CROSBIE joined the Joan Denise Moriarty School of dancing at the tender age of 11 years and the following year was in the production of "The Sleeping Princess". She appeared in ballet productions every year after that as well as in various shows with the Operatic Society and Collins Barracks. The Irish National Ballet Company was founded and Eileen was successful in her audition. She enjoyed several years with the Company, touring Ireland many times and also an extensive tour of Yugoslavia.

Eileen left the Company in 1977 to be married and moved to America for one year. During this time she assisted and rehearsed the show "Pippin", in which the Montforts also appeared, and which eventually came to Ireland.On her return from America, she assisted David Gordon in "The Boys from Syracuse". She rejoined the National Ballet Company and danced in the "Nutcracker Suite". Eileen also choreographed the show "Rose Marie" for the Cork Operatic Society and guested with the 'Cork Examiner' in the 'Tops of the Town'.

Eileen delighted Cork audiences as the Spanish dancer in "The Gondoliers". She was invited to be the Assistant Director and Choreographer for the Irish Operatic Repertory Company's first production in 1987 "The Merry Widow" and again for "The Gipsy Baron". Most recently she choreographed the highly successful "The Saint and Mary Kate" which toured throughout Ireland, North and South. We are delighted to have Eileen with us again for this production.

MAJELLA CULLAGH. Majella Cullagh is presently a pupil of Mr. Robert Beare of the Cork School of Music. She is a past member of the Cork School of Music Choir, and the Cork City Opera chorus, she appeared with said chorus in productions of "Carmen", "La Boheme", "I Pagliacci", and "Caveliera Rusticana 1984/1985".

Majella made her first solo appearance in the role of the mother in January 1987 in the School of Music's production of "Amhal and the Night Visitors". 1987 was a busy year for Majella. At Feis Maitiu in February of that year she won the Operatic Cup, and Oratorio Trophy. In April she appeared as "Gianetta" in the Blarney Choral Society's production of "The Gondoliers", and finally in November played the role of 'Mad Margaret' in the Kinsale Gilbert and Sullivan Society;s "Ruddigore".

Majella played the role of 'Arletta' in the I.O.R.C.'s production of "The Gipsy Baron".

LAURENCE CORBETT. Laurence Corbett was born in Cork in 1964. After finishing second level education he studied Science at University College, Cork, where he became interested in Choral Music.

He has appeared with the U.C.C. Choir, the Irish Youth Choir and the Galway Baroque Singers.

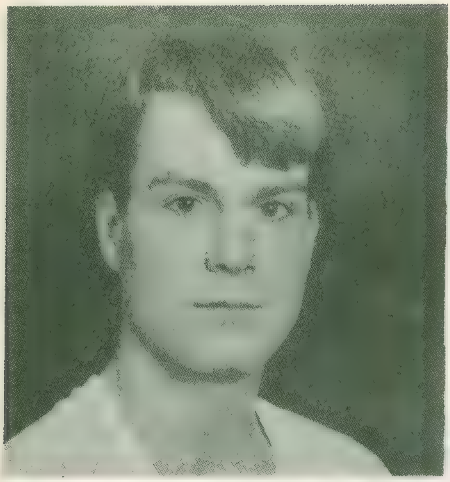
He is at present studying singing under Maeve Coughlan. Laurence played the role of 'Kromov' in the I.O.R.C.'s production of "The Merry Widow".

MARK PINFIELD. Mark Pinfield is a former member of the Blarney Choral Group.

He has appeared in many successful productions in the Everyman Theatre, including The Blarney Choral and Cork Operatic's highly successful production of "The Gondoliers".

IT'S A DIFFERENT STORY.





PIETER-PAUL BLOK. Pieter studied Music and Ballet in secondary school. In 1980 he danced in shows with "Folk Dance Company" in Scotland, England, France and Rumania.

Pieter joined the Rotterdam Academy in 1982 and remained with them for two years. He joined the Irish National Ballet Company in 1986 and worked with them until April 1988. He will rejoin them in January 1989 for their Domy Reiter-Soffer production. In March 1989 he will be joining 'Campania De Danca de Lisboa" in Portugal.



KATHERINE LEWIS. Katherine was born in Dublin. She started her training with Myrtle Lampkin before going on to the Royal Ballet School in London. She received the Princess Grace of Monaco scholarship to study at the Monte-Carlo school of classical Ballet. From there she immediately joined the Irish National Ballet where she has performed both Principal and soloist roles for the last nine years.



UNA CROSBIE. Una has been dancing since she was 3 years old. Joined the Cork Ballet Company at the youthful age of eleven, where she performed her first Ballet "The Nutcracker". Since then she has been with the C.B.C. and has danced in "Prince Igor", "Cinderella", "Giselle", "Swan Lake", "Sleeping Princess" and other ballets.

She has done a considerable amount of "Tops of the Town" shows with different companies.

This is her first appearance in an I.O.R.C. production.

FOR OPERA ENTHUSIASTS

Promoting opera is an expensive undertaking and it is only through voluntary financial support that the company can be assured of continued success. We have therefore formed a Patrons Society which will help to provide the necessary financial backing.

To cater for, and embrace as much support as possible, we invite Friends to subscribe £100.00 annually and Patrons £25.00

Patrons will receive a special discount and Friends will receive two complimentary tickets during the priority booking period.

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